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ALVAREZ, LINDA RODRIGUEZ. "Games". A video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1975) Directed by: Dr. Lois Andreasen. Pp. 28.

The choreographer became interested in multi-dimensional choreography through working with electronic music. Of special significance was the tremendous effect that projected light has upon space. Light seems to have the ability to create mood and also to construct or deconstruct spacial dimensions. For the thesis dance, the choreographer incorporated and unified light, sound, and movement to work as a whole. However, it is very important that the choreography, with or without the use of music or light, should stand alone as a complete work.

The first section of the dance, "Game of Positive Space", is concerned with movement within the confinements of designated space that is dictated by projected slide patterns. During this section the slide patterns change allowing the dancers to move in different areas of the stage. At times the dancers reflect through their movements the strong driving beat of the music and at other times the dancers relate to the underlying lyrical quality of the music.

Section II, "Game of Negative Space", incorporates the choreography and the lights to produce a shimmering atmosphere of vast unrestricted space or a void. The dancers are free to use the total area of the stage. They perform expanded flowing movements which are characteristic of modern balletic form.

The third section, "Game To Play", is primarily concerned with rhythmic patterns and phrases that work with and against the music. Here the patterned slides serve the dance by adding new dimensions to the

movements by fragmentation.

The final section, "Game of Mood", is concerned with the similar impressionistic shimmering quality as was produced in Section II. The dancers were given the same sustained movement phrase and modified it by accents in different places, changing the timing, and also by variation in levels.

The music for the dance is Todd Rundgren's "Treatise on Cosmic Fire". The dancers wear white to enhance the effect of the colored patterns of the projected lights. Dancers in the second section wear chiffon skirts. The rest of the dancers are in long-sleeved leotards and tights.

"GAMES"

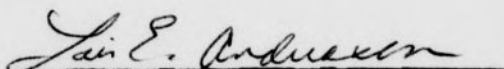
by

Linda Rodriguez Alvarez

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1975

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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Adviser

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Oral Examination
Committee Members

Arthur B. Hinkins
Pete Ayost

Nov. 10, 1975
Date of Examination

ACKNOWLEDGMENTS

I would like to thank the following people who made my Master's thesis a rewarding, exciting, and inspirational experience.

Dr. Lois Andreasen, for her total dedication and constant encouragement not only as my thesis advisor but also throughout my graduate program.

Dr. Arthur Hunkins, for his invaluable help with my music and also for the opportunity of being exposed to multi-dimensional choreography.

Professor Peter Agostini, who never ceased to encourage my involvement with all the arts.

And especially to all of my dancers for their time and their utmost enthusiasm:

Sherrie Aycock

Judy Hopkins

Margaret Devaney

Leah Jordon

Paula Dobbins

Alison Koprowski

Ann Dwyer

Gretchen Morris

Salley Harrell

Bess Richardson

Sherrie Hooker

Lise Stabenau

MUSICAL ANALYSIS

TREATISE ON COSMIC FIRE

by

Todd Rundgren

The music was spliced and edited for the dance in the following order:

Section I	First Movement
Section II	Second Movement
Section III	Third Movement (half of the "B" section of the movement was subtracted)
Section IV	The second half of the second movement.

TOTAL TIME: 16 minutes

Recording: Bearsville Records, Warner Brothers, Inc.
BR6957

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INTRODUCTION

Because of the choreographer's extensive background and training in the visual arts, approaching dance composition through the combining of other artistic mediums was a rewarding and satisfying method of making use of her training and interests. The choreographer found that in order to maintain integrity and balance within the arts it was necessary to understand the characteristics and special qualities that the various mediums possessed.

The power of light to construct or destruct space became a very important aspect to the choreographer. To control light in a manner so as to enhance the relationship between light and movement and not just illuminate the stage is a major concern in multi-dimensional choreography. The proper artistic use of light has the ability to "dress" a mediocre dance and transform it into a near masterpiece.¹ Each detail of lighting strongly influences the visibility of the overtones in movement and also the atmosphere of the dance by way of the light's aesthetic impact.²

Projected patterns of light become an exciting, flexible and efficient way of manipulating form and space. The choreographer became very aware of how easy it is to fall prey to the effects of light and neglect the aesthetic responsibilities in dance composition. Therefore, "Games" was choreographed without the effects of the projected patterns.

Music and dance have long been associated with each other, a kind of hand-in-hand relationship. The proper music for dance is constantly argued and analyzed but one element of music that seems consistent in its relation-

ship with dance is its atmospheric condition or connotation. This atmosphere may be used in harmony with movement or may be used to create tension through the use of diametrically opposed moods, one against the other.³ The choreographer found that electronic music, because of its characteristics, worked extremely well with multi-dimensional choreography.

Historically, the exploration, development and presentation of multi-media in an advanced and sophisticated form began with Loie Fuller during the latter part of the nineteenth century. Ms. Fuller was not a dancer primarily. She had fewer than half a dozen dancing lessons in her lifetime.⁴ She was however, an innovative and artistic designer in the use of light that revolutionized the art of theatrical lighting. Loie Fuller considered the dancer a creature of light.⁵ She was by far more concerned with light and its effects than with the choreography, which seems to be the tendency when working in multi-media.

Alwin Nikolais, a contemporary artist who is involved with multi-media, did not take a dance class until he was twenty-three and then his main intention was not to perform but to understand movement well enough to incorporate it as another element that can contribute to the final theatrical presentation. Nikolais has been criticized for calling his works dance and has therefore referred to his productions as theatre works or presentations.⁶ He is more concerned with theatrical effects and his dance tends to become lost in the images.

The choreographer of "Games" also became interested in multi-media through a course in electronic music. However, she prefers to refer to her work as multi-dimensional. Multi-media connotes a feeling of flatness, of being concerned with two-dimensional images. Multi-dimensional

describes more clearly the depth and spatial dimensions that are very important in both light and choreography which also incorporate the elements of time.⁷

The true test of the choreographed dance in a multi-dimensional work is that it should be able to stand alone as a complete artistic work in itself. Stripped of all theatrical light and sound, the movements should be cohesive and satisfying within themselves. Light will enhance the excitement and form of a dance but because of this power it will also obliterate and destroy the choreography if it is not carefully balanced and artistically designed. Music can also overpower a dance and therefore the choreographer must be careful to use music for its ability to evoke a style of movement or feeling and not rely on the music for the actual movements.

The advancement of technology cannot be ignored and in some way should be channelled to serve the arts. Multi-dimensional choreography is intimately involved with technology and should work with new inventions towards a subtle cohesiveness with the various art mediums. The tendency in multi-media, especially when it includes electronic sound, has been to bombard the audience with all the power of noise and light. The presentation of various art mediums within one piece should satisfy the delicate balance between them. Multi-dimensional choreography is open to and encourages experimentation. It forces the artist to explore many possibilities in approaching dance composition.

SECTION I

The power of light to define and create space is the motivation for the first section, "Game of Positive Space". The light patterns projected on stage dictate to the dancers that space in which they are confined. Throughout this section the slide pattern changes to designate the areas in which the dancers are to move. One of the main concerns of the choreographer was the transition in movement from one area on stage to the next.

Carousal projectors abruptly change slides and cannot dissolve the images. Therefore, the locomotive patterns in the choreography were based purely on the need to efficiently move the dancers quickly into the new space. This served as a satisfying contrast to the other movements in which the dancers relate to the underlying lyrical quality of the music or at times when they reflect through their movements the strong driving beat in the music. The dancers move in an open jazz style and keep a rhythmic pulse throughout the majority of this section.

SECTION II

This section of the dance, "Game of Negative Space", is involved with unrestricted, open space. The light patterns fill the entire stage area and creates a floating, ethereal sensation. The shimmering, impressionistic light design distorts and diffuses the line of the dancer and melts her form into the vast ungoverned space. The choreography in this section is

concerned with reiterating the feeling of openness and freedom. The dancers may move into all areas of the stage incorporating expanded, flowing movements in modern balletic form. The movements are soft and lyrical with a strong emphasis in expressive arm patterns. In two separate instances in this section the dancers were instructed to make use of a certain length of time, in counts to the music, in which they were to perform "free", spontaneous turns at their own discretion with a vaguely defined floor pattern. This was done to enhance the feeling of being unrestrained within unobstructed space. The choreographer chose to put this section on pointe to underline the impression of lightness and airiness that is inherent in Section II of the dance.

SECTION III

"Game to Play" is concerned with the dynamics of the movements that work rhythmically with and against the music. The projected light in this section serves to add new dimensions to the movements by fragmenting them through patterns. This section was choreographed by composing nine separate movement phrases that reflect certain rhythmic patterns in the music. Since there are a variety of rhythms within the music, certain movement phrases only work with certain rhythmic phrases. With this in mind, the choreographer randomly listed in order the choreographed phrases each of the three groups were to perform. This created a dance that offers a variety of interesting and exciting contrasts. What is especially satisfying is when a movement phrase begins against the beat but ends in perfect unison with the rhythm. The light patterns serve as another

rhythmic source and adds to the excitement of the contrasts and harmony of the movements.

The movements incorporate natural or pedestrian jumps and also balletic and modern leaps. Some of the phrases are very sustained and lyrical, and others move very quickly and forcibly across the stage. Throughout this section there are quite a number of entrances and exits by the three groups.

SECTION IV

The final section, "Game of Mood", underlines the recurring theme that is throughout the entire dance. The light design has a shimmering, impressionistic quality that was introduced at the onset of the dance and then was repeated in the second section. The music in all these instances also evokes a shimmering sensation. The final section however, is totally dedicated to this theme that could best be described as a feeling of unity within the medias. The choreography is purposely more subtle than the previous sections. The movements are sustained and lyrical. Each dancer was given the same movement phrase and then was instructed to modify it by accenting in different places, changing the timing and by incorporating a variety of level changes. The dancers follow a strict floor pattern that was designed to enhance the feeling of unification.

FOOTNOTES

- ¹Doris Humphrey, The Art of Making Dances, 14th ed., (New York, 1959) p. 83.
- ²Margery Turner, The New Dance, (Pittsburg, 1971) p. 96.
- ³Ibid., p. 74.
- ⁴Clare de Morinni, "Loie Fuller, The Fairy of Light", Dance Index Vol. I (March, 1942) p. 42.
- ⁵Walter Terry, The Dance in America, (New York, 1956) p. 47.
- ⁶Don McDonagh, The Rise and Fall and Rise of Modern Dance, (New York, 1971) Pp. 185-186.
- ⁷Richard Pillbrow, Stage Lighting, (New York, 1971) p. 32.



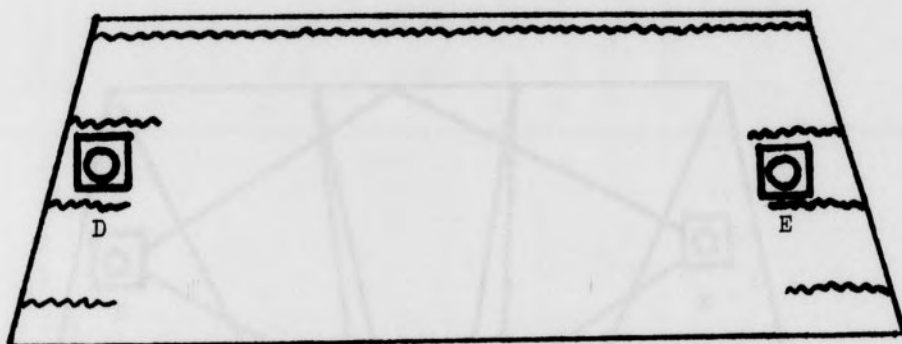
White long-sleeve, V-neck leotards
and white tights with stirrup feet.



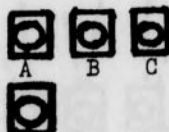
White long-sleeve, V-neck leotards with white tights and pointe shoes.

The skirts are knee length and made of chiffon.

LIGHTING DESIGN



Projectors

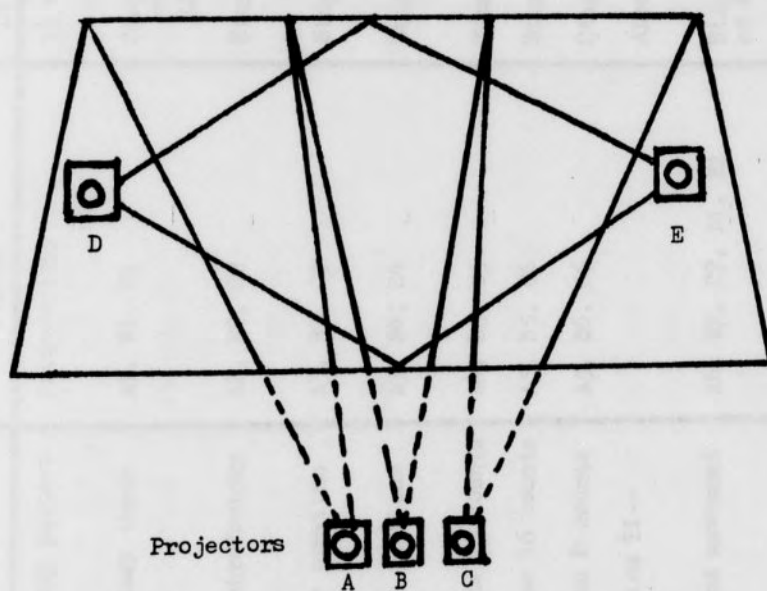


F - held in hand

~~~~~ wings

The distance from projectors A, B, C, to the front of the stage is 14 feet.

## LIGHTING AREAS



# Lighting and Curtain Cues

| Cue No. | Cue                                         | Slides             | Time--<br>In counts to the Music                   |
|---------|---------------------------------------------|--------------------|----------------------------------------------------|
| Intro   | Light does introductory pattern in silence  | Introductory       | 1½ minutes                                         |
| 1       | At onset of introductory theme in the music | A1, B1, C1         | Stay on for the duration of the introductory theme |
| 2       | 8 counts after the introductory theme ends  | A2, B2, C2         | Stay on for 32 counts                              |
| 3       | Immediately after the previous 32 counts    | A3, B3, C3         | Stay on for 20 counts                              |
| 4       | Immediately after the previous 20 counts    | A3, B4, C4         | Stay on for 16 counts                              |
| 5       | Following the previous 16 counts            | A4, B5, C5         | Stay on for 16 counts                              |
| 6       | Following the previous 16 counts            | A5, B5, C6         | Stay on for 8 counts                               |
| 7       | Following the previous 8 counts             | A5, B6, C6         | Stay on for 12 counts                              |
| 8       | Transition into Section II--dark stage      |                    | Approximately one second                           |
| 9       | At onset of the second movement             | A6, B7, C7, D1, E1 | Stay on for the duration of Section II             |

Section I

Section II

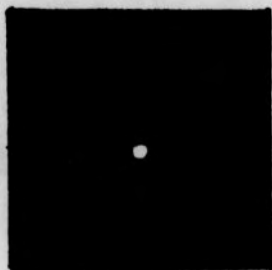
| Cue No. | Cue                                                                                        | Slides                                | Time--<br>in counts to the music                |
|---------|--------------------------------------------------------------------------------------------|---------------------------------------|-------------------------------------------------|
| 10      | On the three initial downbeats of the third movement in the music (music is in A-B-A Form) | A7, B8, C8, Projectors D and E go off | Stay on until end of A portion of this movement |
| 11      | At onset of the "B" portion of the movement                                                | A8, B9, C9                            | Stay on for duration of "B" portion             |
| 12      | At onset of the second "A" portion of the third movement                                   | A9, B10, C10                          | All remain on for 20 seconds                    |
| 13      | The next six cues (#13 through #18) are regulated at 20 second intervals                   | A9, B11, C10                          | Each following change is after 20 seconds       |
| 14      |                                                                                            | A10, B11, C10                         |                                                 |
| 15      |                                                                                            | A10, B11, C11                         |                                                 |
| 16      |                                                                                            | A10, B12, C11                         |                                                 |
| 17      |                                                                                            | A11, B12, C11                         |                                                 |
| 18      |                                                                                            | A11, B12, C12                         |                                                 |

Section III

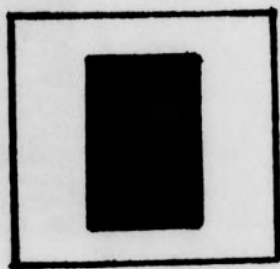
| Cue No. | Cue                                                     | Slides                             | Time--<br>in counts to the music                            |
|---------|---------------------------------------------------------|------------------------------------|-------------------------------------------------------------|
| 19      | Transition into Section IV                              | A12, B13, C12                      |                                                             |
| 20      | At onset of the music in Section IV                     | A13, B13, C13                      | Stay on for 1 second                                        |
| 21      | After 1 second final pattern is established             | A13, B14, C14                      | Stays on for duration of Section IV                         |
| 22      | As music fades, stage returns to darkness               | Projectors A off<br>C off<br>B off | Projectors turn off at intervals of approximately 2 seconds |
| 23      | As projectors closeout, projector F comes on for finale | Final slide A1                     | Does A1 pattern for approximately 30 seconds then goes off  |

Section IV

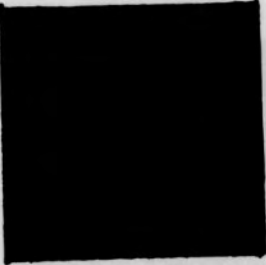

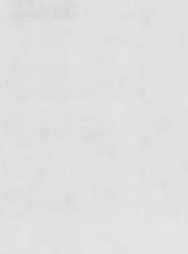
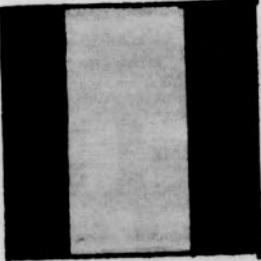
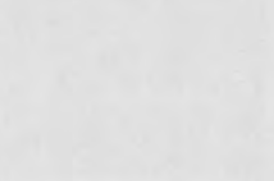
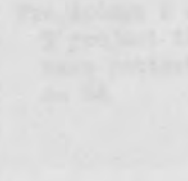
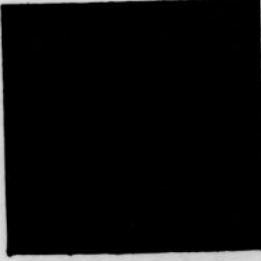


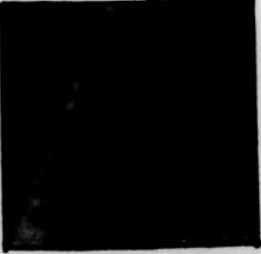


## SLIDE PATTERNS





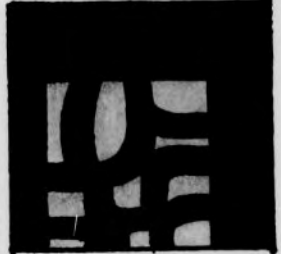

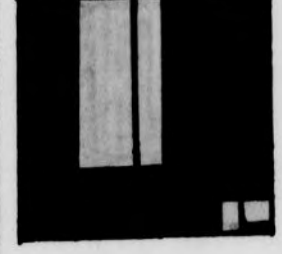

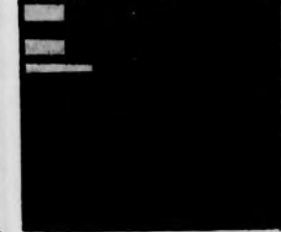
Pattern for introduction and final slide used in Projector F.  
Slide is first presented in red and the final presentation is in blue.

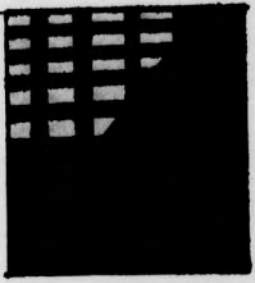
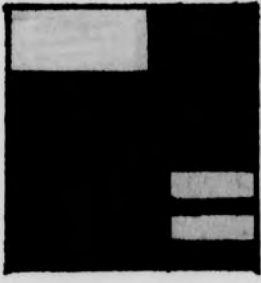
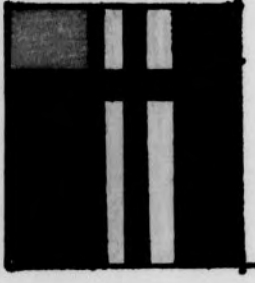



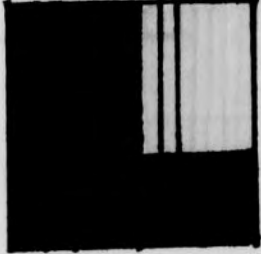



Pattern used for blank slides.

| No. | Projector A                                                                         | Projector B                                                                                       | Projector C                                                                                        |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| 1   |    | Same<br>         | Same<br>         |
| 2   |    | Same<br>         | Same<br>         |
| 3   |  | Blank<br>      |                |
| 4   |  | Same as A3<br> | Same as A3<br> |



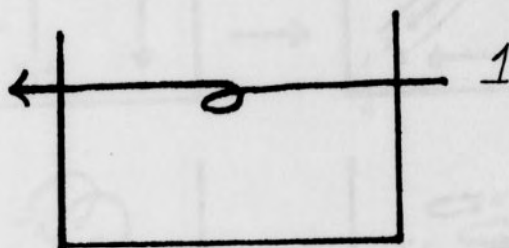
| No. | Projector A                                                                         | Projector B                                                                         | Projector C.                                                                         |
|-----|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 5   | Blank                                                                               | Same as 4A                                                                          | Same as 4A                                                                           |
| 6   |    |    | Blank                                                                                |
| 7   |   | Same as 6A                                                                          | Same as 6A<br><br>Projectors D and<br>E project the<br>same patterns<br>as 6A        |
| 8   |  |  |  |
| 9   |  | Same as 8A                                                                          | Same as 8A                                                                           |

| No. | Projector A                                                                       | Projector B                                                                         | Projector C                                                                          |
|-----|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 10  |  |    |    |
| 11  |  |    |    |
| 12  | Blank                                                                             |  |  |
| 13  | Same as A1                                                                        | Blank                                                                               | Blank                                                                                |
| 14  |                                                                                   | Same as A1                                                                          | Same as A1                                                                           |

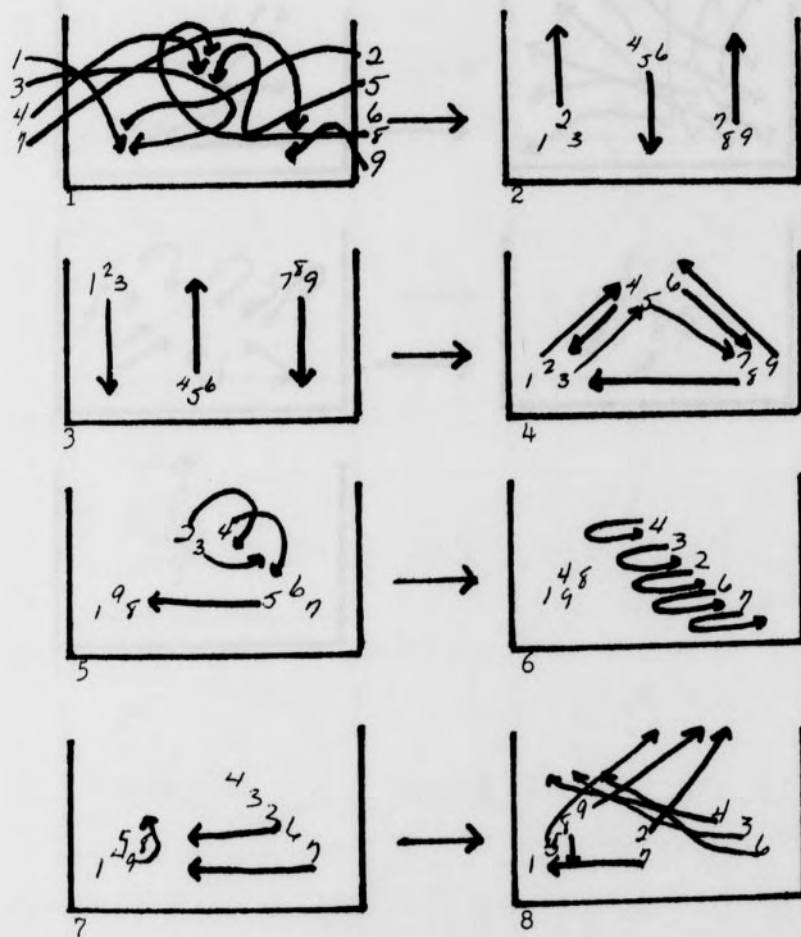
## MOVEMENT CLARIFICATION

Section 1, 7 dancers

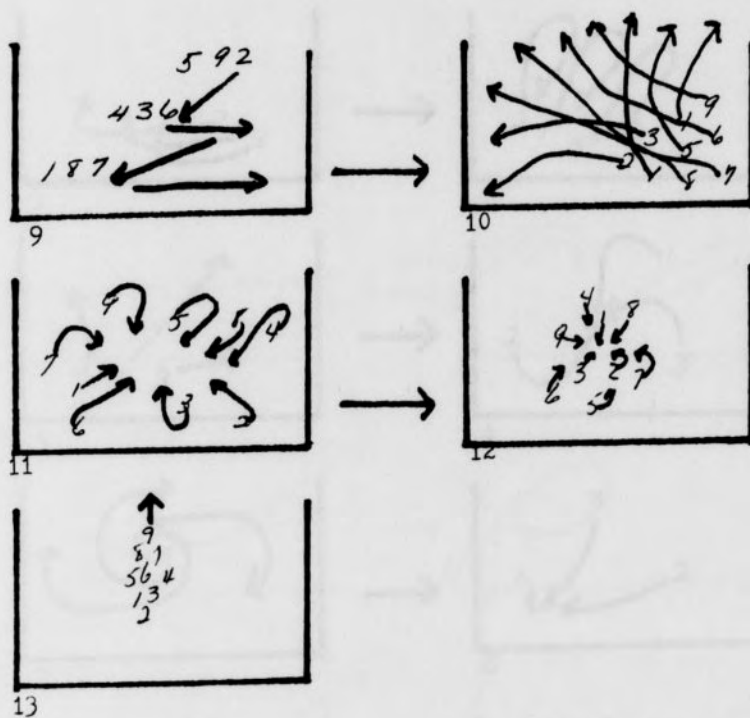
Introduction, 1 dancer



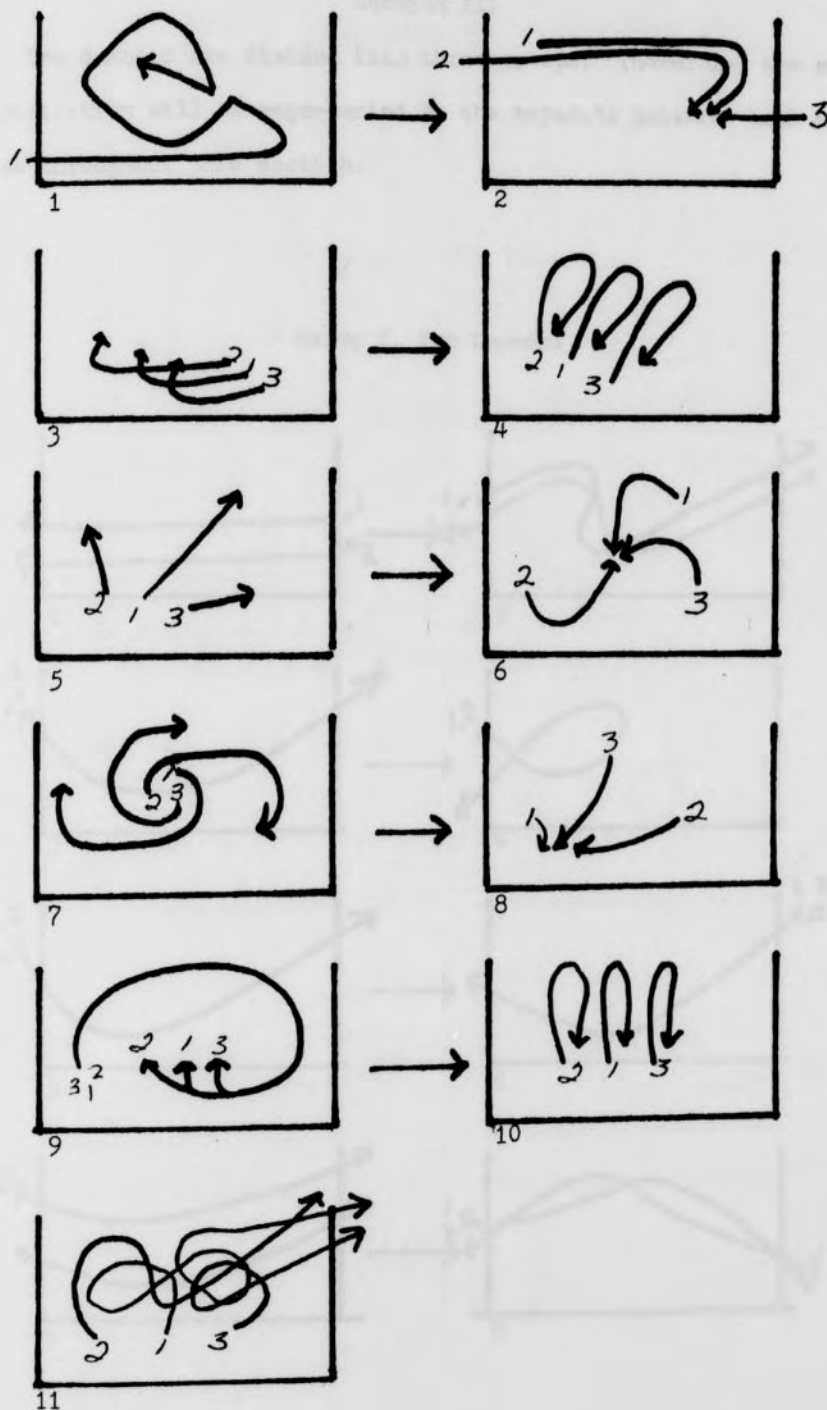
## Section I, 9 dancers



## Section I, continued



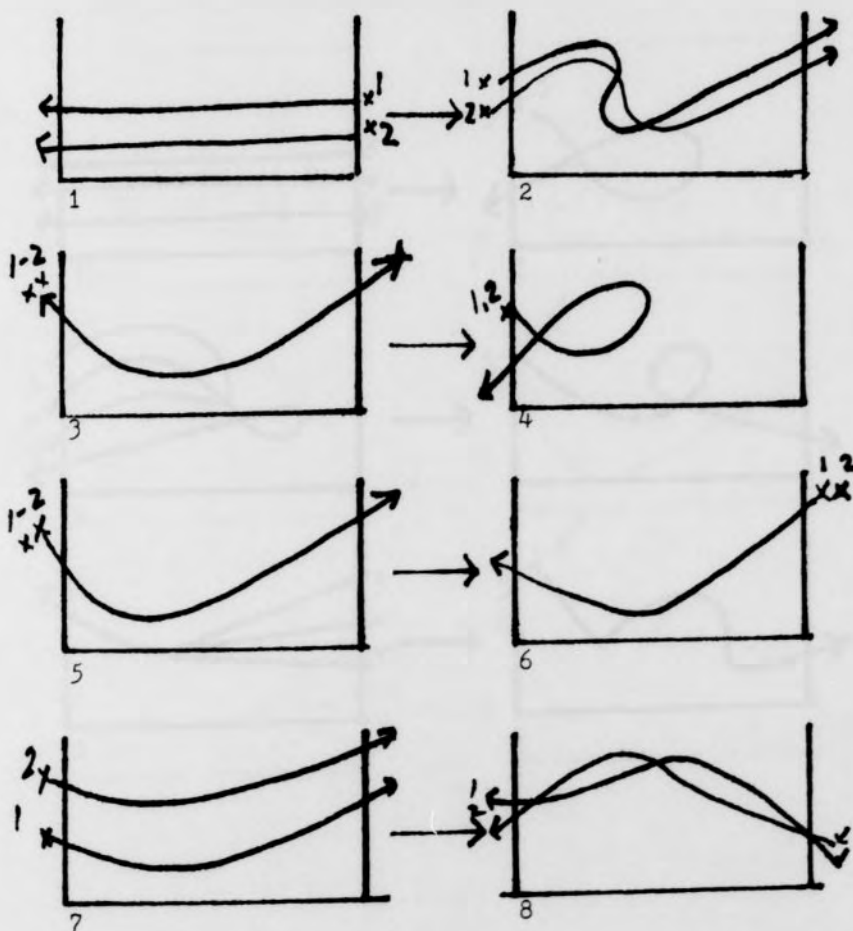
## Section II



## Section III

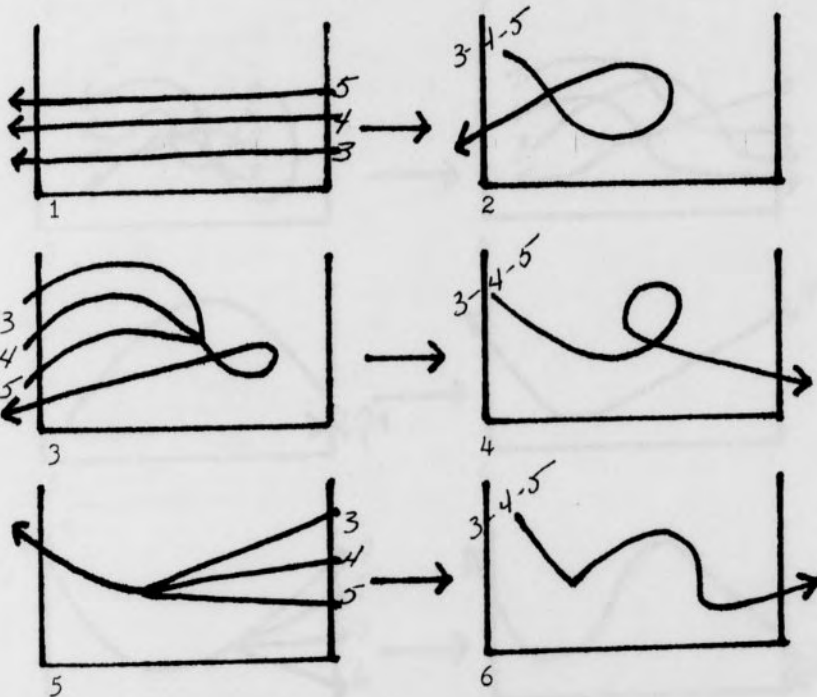
The dancers are divided into three groups. Therefore, the movement clarification will be represented by the separate patterns each group makes throughout this section.

## Group I, Two Dancers



## Section III

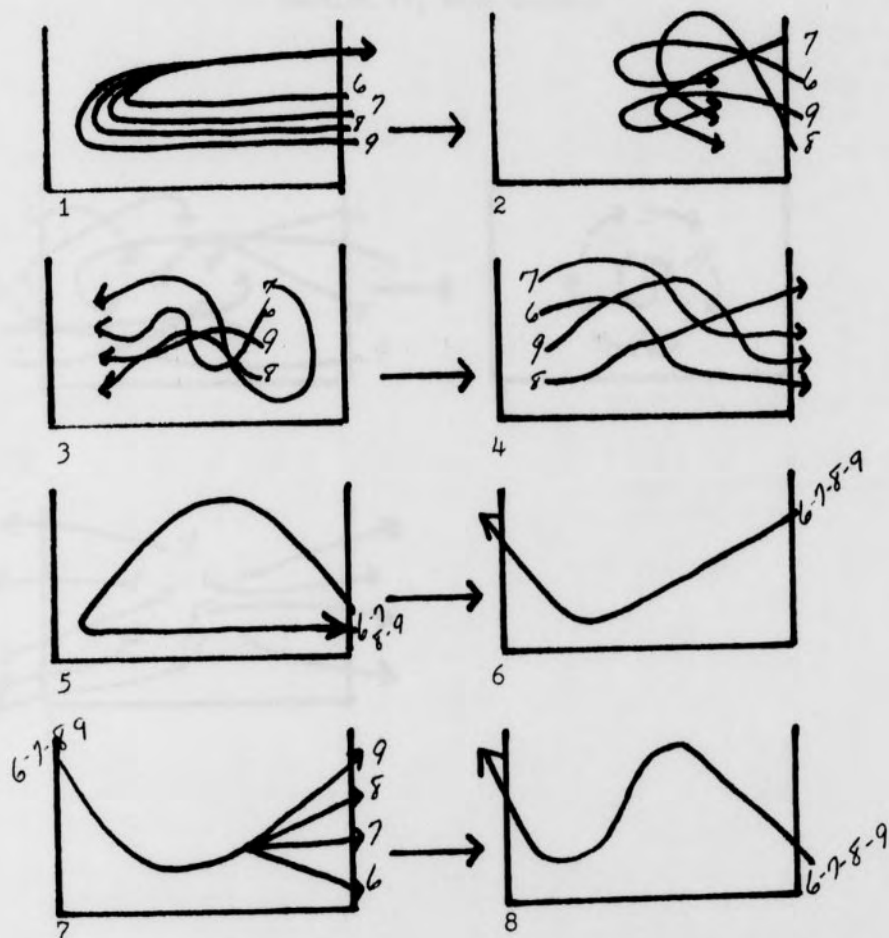
## Group II, Three Dancers



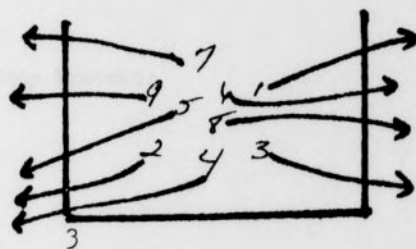


## Section III

## Group III, Four Dancers



## Section IV, Nine dancers



## PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage:

Forty-Seven Feet

Lighting:

Regular Studio Lighting with  
additional stage lights.  
Additional lights: PJ  
spots at each leg.

Camera make and number:

Sony Video Camera  
AVC 3200

Lens:

20-55 mm

Process:

Stationary

Tape:

 $\frac{1}{2}$  in. tape

Videocorder:

(Deck) Sony AV 3650

Sound:

Microphone three feet from  
tape recorder, volume  
setting on T.R. 5.

Copy Process:

Video Copy.

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